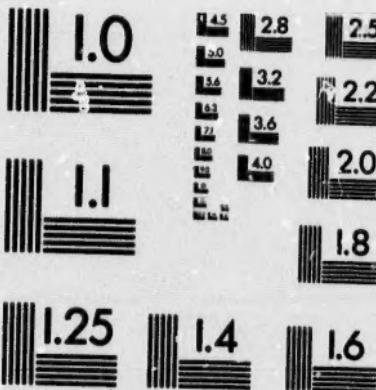


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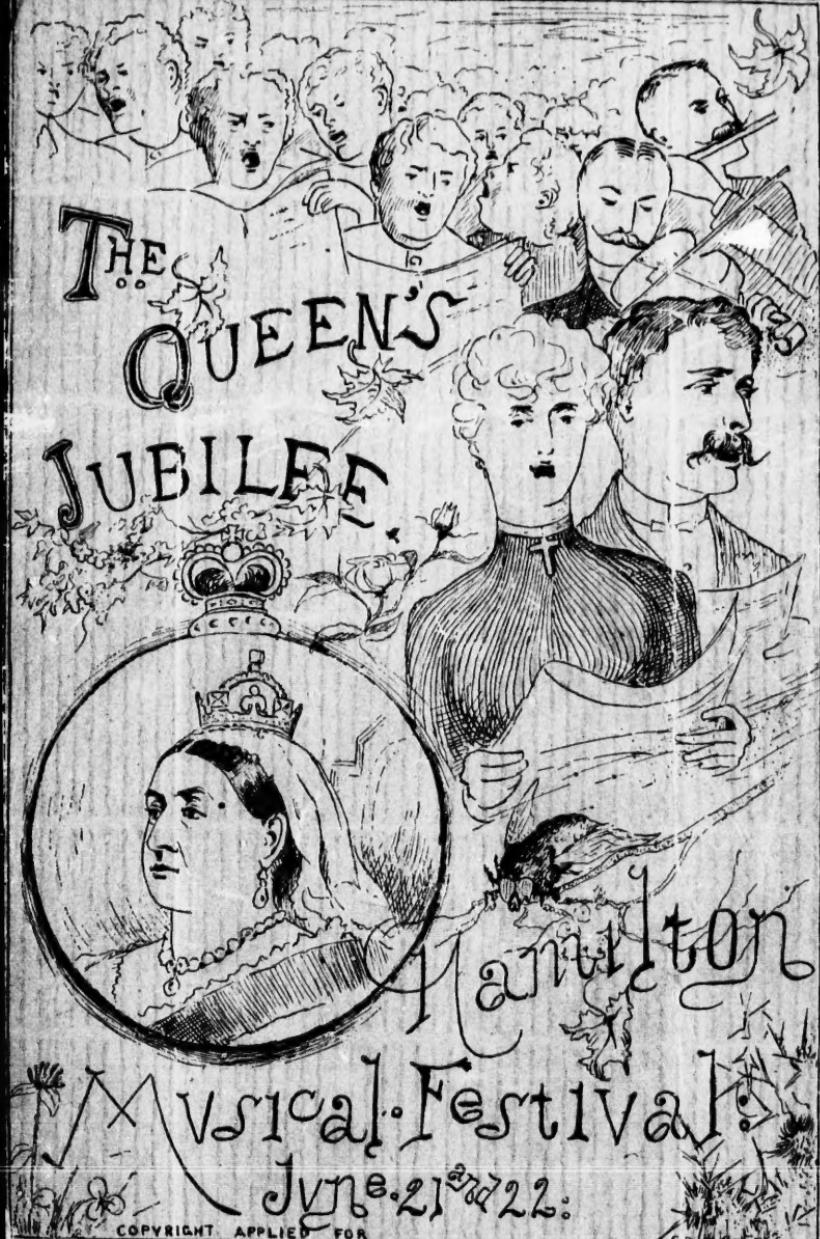


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THE QUEEN'S JUBILEE.

Hamilton

Musical Festival.

June 21st & 22nd:

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To mother.
With the affectionate
regards of
Herbert.

Toronto

June 11. 1889.

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F. H. TORRINGTON.

OFFICIAL
TEXT-BOOK AND PROGRAMME
—OF—
**The Queen's Jubilee
Musical Festival**

AT THE
CRYSTAL PALACE, HAMILTON
CANADA

June 21st and 22nd, 1887

CONTAINING

PROGRAMMES OF THE CONCERTS; WORDS OF THE ORATORIOS; DESCRIPTIONS OF THE ORATORIOS; AN HISTORICAL ACCOUNT OF THE PRINCIPAL MUSICAL PERFORMANCES GIVEN IN HAMILTON; BIOGRAPHICAL SKETCHES, WITH PORTRAITS OF THE CONDUCTORS AND SOLOISTS; NAMES OF THE OFFICERS OF THE PHILHARMONIC SOCIETY, SUBSCRIBERS TO THE SOCIETY, AND GUARANTORS OF THE FESTIVAL, AND NAMES OF THE FESTIVAL CHORUS AND ORCHESTRA.

F. H. TORRINGTON
MUSICAL DIRECTOR

COMPILED BY F. W. WODELL

HAMILTON PHILHARMONIC SOCIETY
1887

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Hamilton Philharmonic Society

F. H. TORRINGTON, Musical Director

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Payne, Albert	Stewart, A. A.	
Pentecost, Albert	Stewart, Adam	Yeomans, J. W.
Powis, Alfred	Sisson, T. H.	
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Pringle, R. A.	(three tickets.)	Zimmerman, A.
	Sutherland, J. W.	Zimmerman, S.



Order of the Performances

TUESDAY, JUNE 21 (Afternoon), MISCELLANEOUS

(Free Performance by Chorus of over 1,000 School Children
and Solo Artists.)

TUESDAY, JUNE 21 (Evening), THE CREATION

WEDNESDAY, JUNE 22 (Evening), SAMSON

Regulations

The Afternoon Concert on Tuesday will begin at three o'clock.

The Evening Concerts will begin promptly at eight o'clock.
Carriages may be ordered for 10.15.

Entrance for Carriages at the Locke St. gate.

General admission at the east and south entrances of the Palace
building; the Chorus will enter at the north door.

* Introduction *



MUSIC IN HAMILTON

A brief glance at the history of choral and instrumental music in this city may, perhaps, prove interesting. One of the first concerts given here in which both chorus and orchestra were engaged was that organized for the benefit of the Patriotic Fund, March 13, 1855. The concert took place in the old Mechanic's Hall, and Mr. St. George B. Crozier was the director, with Mrs. Allan and Mr. Valentine at the piano. The orchestra played an overture and Haydn's "Surprise" Symphony. The Hamilton Philharmonic Society was afterwards organized, with Mr. Edward Hilton, a most enthusiastic and energetic musician of that day, as conductor, and on May 26, 1858, "The Creation" was performed. The chorus numbered about 90, and the orchestra 25. Among the soloists were: Mrs. Dr. Hunter, Mrs. Chas. Freeland, Miss Caddy, Miss Wyatt, Miss M. Wyatt, Mr. C. Freeland, Mr. James Hilton, Mr. E. Hilton, Mr. Templeton Brown, of Peterboro, Mr. Smith, and Mr. Wm. Herald. In the orchestra were some first-class players. Among the members of the orchestra were: Messrs. Burgess, Holland, Frier, Brydges, Findlay, Boettger, Fischer, Rudolph, and four or five German gentlemen from Buffalo. The performance was repeated a short time after, with about the same performers. A great event in the history of the old Philharmonic Society was the concert given in honor of the visit of the Prince of Wales. At this concert, which was held on Sept. 18, 1860, Part I. of "The Seasons," by Haydn, was performed with a large chorus and orchestra, the second part of the programme consisting of miscellaneous selections. Mr. Hilton was again the faithful drill master, and Carl Adam, of Buffalo, was the conductor for this occasion. The audience was very large; the Mechanic's Institute hall being packed to the doors. The week's festivities resulted in the exhaustion of the musicians, so that when, on the Friday following, (Sept. 21,) the whole of "The Seasons" was given, the rendition lacked the necessary vigor. In the season of 1861-2 the Philharmonic Society did a great deal of work, the programmes of three concerts given comprising Bennett's

"May Queen," Mozart's "Twelfth Mass," the first part of "The Messiah," and Romberg's "Lay of the Bell," besides miscellaneous numbers. The last concert given by the Philharmonic Society took place April 23, 1862. Early in May, 1863, there was a performance of "The Creation," under Mr. Millar, the band master of the Rifle Brigade, which was then stationed in the city; and before the Brigade and its band (which furnished many of the players for the concerts) departed, a second performance of the oratorio was given. Among the soloists who assisted were Miss Schmidt, a Buffalo soprano, and Messrs. J. F. Egan, Dr. Chittenden, and J. and E. Hilton. Another performance of oratorio, which enlisted the services of chorus and orchestra, was given under Mr. Chas. Spedding, on Feb. 25, 1873, by an organization called the Handel Society. The work performed was "Judas Macca-bœus," and the soloists were: Mrs. Smith, the Misses Dexter, Miss Hargreaves, and Messrs. Simpson, Spedding, C. Spedding, and Thos. Littlehales.

The Cecilian Glee Club was started about 1860, with Dr. Chittenden as president, and Mr. Fossier as conductor. The efforts of the club were confined chiefly to part songs for male voices, but they did good work, and gave many enjoyable concerts. This was the first organization in Hamilton in the line of (or in line with) the German Singing Societies of the United States. It lasted till 1867. After this date there was a lull till the Mendelssohn Society was organized in January, 1871, under the direction of Mr. W. F. Findlay. For several seasons this Society consisted of male voices only, giving concerts with the assistance of solo singers and instrumentalists, and was the first to bring to the notice of the Canadian public Miss Emma G. Beebe, who has since, as Mrs. Caldwell, become an established favorite with us. Then the Society added ladies' voices, and gave many concerts after the manner of the celebrated Henry Leslie Choir, in London, being distinguished for the marked attention paid to light and shade. Its operations soon extended beyond part songs to larger works, such as Rossini's "Stabat Mater," (twice), Spohr's "Christian's Prayer," selections from "The Hymn of Praise," "St. Paul," and other oratorios, winding up its career by a creditable performance of "The Messiah" in 1876. The soloists were: Mrs. Carpenter, a most efficient soprano; Misses Walker and Crawford, contraltos; Mr. Thompson, of Detroit, tenor; and Messrs. J. F. Egan and F. Warrington, bassos. The performance took place in the Central Presbyterian church, without orchestra, but with Prof. Garratt at the organ. This is believed to have been the first performance of "The Messiah," as a whole, ever given in this city. The want of a suitable public hall had much to do with the collapse of

this Society, but the training of its singers was productive of lasting benefit, many of our most successful singers dating their love for choral music to the opportunities for progressive study afforded by the rehearsal of the high class works from time to time produced by the Society.

The Sacred Harmonic Society was next organized, and Mr. Geo. Robinson, who, in 1869, had succeeded Mr. P. Grossman as leader of what is now so well known as the "Thirteenth Battalion Band," was made conductor. Mr. Grossman, who had been a band leader for a great many years, desired to retire from that work, and Mr. Robinson has held his position since the date mentioned, (with the exception of a very short interval) until the present ; and the band has been brought to a state of perfection which is creditable alike to its leader, its members, and the city it has so worthily represented in its particular line. The Sacred Harmonic Society's work included three performances of the "Creation," on April 9 and 10, and again on April 17, 1878, with Mrs. Caldwell, Miss Maggie Barr, Mrs. Keltie, and Messrs. J. Herald, W. H. Clark and J. F. Egan, as soloists. The performances were most successful in every way. In this year also two performances of "The Messiah" were given on the evenings of Thursday and Friday, Dec. 26 and 27. Mr. Geo. Robinson was the conductor, and Mr. W. E. Fairclough the organist. The soloists were : sopranos, Mrs. Caldwell, Miss Egan, Miss Chittenden and Miss Jones ; contraltos, Mrs. Parker, Mrs. Chittenden, Mrs. Bull, and Miss Howard ; tenors, Joseph Herald, James Johnson, and C. Powis ; bassos, J. F. Egan, W. H. Clark, and Jas. A. Patton. The officers of this Society were : Messrs. B. E. Charlton, president ; Geo. Roach, first vice-president ; J. F. Egan, second vice-president ; Thos. Littlehales, treasurer ; J. A. Patton, secretary. On April 14, 1879, the Sacred Harmonic Society gave a performance of oratorio selections under Mr. Geo. Robinson, among the soloists being Mrs. Caldwell, Mrs. Bull, Mrs. Chittenden, Miss Chittenden, Mr. Joseph Herald, Mr. J. Johnson, Mr. W. H. Clark, and Mr. J. F. Egan. In August following the Society prepared a programme to be given in Dundurn park, but on the day of the performance the weather was unpropitious, and after a few numbers had been sung, under the baton of Mr. L. H. Parker, while the choristers were pealing forth a song of praise the rain came down in torrents and put an end to their rejoicings and to the concert.

On April 13, 1880, a performance of Rossini's "Stabat Mater" was given, with chorus, orchestra and organ, in Christ Church Cathedral; Canon Givins making an address before the musical service began. The conductor was Mr. Geo. Robinson, with Mr. W. E. Fairclough at the organ. The soloists were: Mrs. Caldwell, soprano ; Miss Maddison,

Introduction.

of Toronto, contralto; Mr. Plummer, tenor, and Mr. W. H. Clark. In the miscellaneous programme which followed the oratorio, Miss Hilton, and Messrs. Whitney Mockridge, J. Johnson and Swift, took part. The oratorio was repeated on the Friday following; Mr. Power singing "Cujus Animam," which had been omitted at the first performance.

In 1882-3, what is now known as the Hamilton Philharmonic Society, was organized, and Mr. Fred. Jenkins, an English tenor of considerable musical ability, was made conductor. The first public effort of the Hamilton Choral Society, as it was then called, was a performance of "The Messiah," in Centenary church, on the evening of Good Friday, March 23, 1883. There was a band and chorus of 250 performers, and Mr. Jenkins, who sang the tenor solos, was assisted in the work of conducting by his friend, Mr. F. H. Torrington, of Toronto, who also played first violin in the orchestra, out of compliment to Mr. Jenkins. Mr. Frederick Archer was the organist, and the soloists were: sopranos, Mrs. R. Campbell, and Mrs. Barr-McCulloch; contraltos, Miss Nolan, and Miss A. Robbins; tenor, Mr. Fred. Jenkins; bass, Mr. F. W. Wodeff. The first officers of the Society were: Messrs. W. A. Robinson, hon. president and treasurer; W. C. Morton, secretary. Executive committee—Messrs. Dr. Chittenden, J. J. Mason, Thos. Littlehales, and L. H. Parker. Miss M. E. Moore was the pianist. To Messrs. W. A. Robinson and Thos. Littlehales is due a special word of praise for their continued and faithful work in the interests of this Society.

Before its second concert a change took place in the conductorship of this Society, and Mr. F. H. Torrington, the present conductor, was called to take the baton. Under his direction a number of works, in which chorus and orchestra were employed, have been performed, including the following:

1883—JUNE 28.—Romberg's "Lay of the Bell," and a miscellaneous programme. Soloists: Soprano—Mrs. Bradley, Miss Barr, Miss Hilton and Mrs. Dickson. Contralto—Mrs. Vallance. Tenor—Messrs. F. Jenkins, W. Mills and W. Mann. Bass—Messrs. F. Warrrington, J. H. Knott and W. C. Morton. Miss Nora Clench, orchestral leader. Mr. J. E. P. Aldous, solo pianist.

1884—JAN. 17.—"Elijah." Soloists: Soprano—Mrs. Martin-Murphy. Contralto—Mrs. Frank Mackelcan. Tenor—Mr. M. B. Wild. Baritone—Mr. A. E. Stoddard, of New York. The subordinate solo parts by Mesdames Geo. Vallance, W. Stead and Brown, Misses Hamilton, Nimmo, Armstrong, Bell, Edgar, Hore, Rennie,

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Chittenden and McIlwraith; and Messrs. W. Mills, W. Mann, R. Pringle, J. H. Stuart and J. Gardiner.

1884—APRIL 29.—Mendelssohn's "Hymn of Praise," and miscellaneous programme. Chorus of nearly 200 voices. Soloists: Soprano—Mrs. Harrison, Mrs. R. Campbell, Mrs. McArthur and Miss Barr. Contralto—Mrs. Petley, of Toronto. Tenor—Mr. M. B. Wild, Miss Norah Clench, now a brilliant pupil of the leading professors of the violin at the Leipzig Conservatory, led the orchestra, in which were a number of clever young players, including Miss Edith Littlehales and Miss K. Ware.

1884—DEC. 18.—(The Society was now called the "Philharmonic" Society, and the locale of its concerts was changed from Centenary to Wesley Church.) Costa's "Naaman." Soloists: Soprano—Mesdames Geo. Hamilton and McCulloch. Contralto—Mrs. F. Mackelcan and Miss A. Morson. Tenor—Mr. W. Mockridge, of New York, and Mr. M. B. Wild. Bass—Mr. A. E. Stoddard, of New York.

1885—FEB. 24.—"The Messiah." (Performance in celebration of the bi-centennial of the composer's birthday.) Soloists: Soprano—Mrs. Geo. Hamilton. Contralto—Mrs. Wyman, of Chicago. Tenor—Mr. W. H. Stanley, of New York. Bass—Mr. F. Warrington, of Toronto.

1885—APRIL 30.—"Elijah." Soloists: Soprano—Mrs. McCulloch. Contralto—Mrs. Frank Mackelcan. Tenor—Mr. Whitney Mockridge, of New York. Baritone—Mr. A. E. Stoddard.

1886—JAN. 21.—A. C. Mackenzie's "The Rose of Sharon," (first performance in Canada.) Soloists: Soprano—Mrs. Gertrude Luther, of Buffalo. Contralto—Mrs. McCulloch. Tenor—Mr. F. Jenkins, of Cleveland. Baritone—Mr. F. W. Wodell. Bass—Messrs. David Steele and J. H. Stuart.

1886—APRIL 22.—"Samson." Soloists: Soprano—Mrs. Gertrude Luther. Contralto—Mrs. F. Mackelcan. Tenor—Mr. F. Jenkins. Bass—Mr. D. M. Babcock, of Boston. Baritone—Mr. F. W. Wodell. Trumpet—Mr. Wm. Peel.

1887—MARCH 11.—C. Villiers Stanford's oratorio, "The Three Holy Children." Soloists: Soprano—Mrs. Gertrude Luther. Tenor—Mr. Geo. Clark. Bass—Mr. R. Devine. Baritone—Messrs. F. W. Wodell and Sydney Grant.

That music has made great progress in Hamilton, the foregoing record, and the organization of the Jubilee Festival of 1887, give ample proof. Various societies other than those mentioned have sprung into existence here, accomplished more or less good, and ceased active work. Among such were the Hamilton Orchestral Union, of years

ago, of which Mr. J. Boyce was the conductor ; the Hamilton Musical Union, of recent years, which, under Mr. R. Thos. Steele, gave excellent performances of comic opera ; and the Hamilton Orchestral Club, under Mr. J. E. P. Aldous. Hamilton has for many years furnished the best vocal, and very good instrumental talent for musical performances in all parts of Canada, and some of her vocalists have attained a continental reputation. The present Philharmonic Society has had a comparatively long lease of life, and is still vigorous, and the prospect for Hamilton's musical future is bright.

THE FESTIVAL CONCERTS

When the season of 1886-7 was entered upon, the prospectus of the Hamilton Philharmonic Society included a performance of C. Villiers Stanford's oratorio, "The Three Holy Children," at the first concert, and the rendition of two short works—Sterndale Bennett's cantata, "The Woman of Samaria," and Gounod's "St. Cecilia Mass,"—at the second and concluding concert. "The Three Holy Children" was given in due course on March 11, 1887. Soon afterwards three gentlemen who took an active interest in the affairs of the Society met to discuss the work of the season. The Queen's Jubilee and how best to celebrate it was a question then occupying the public mind, and during the discussion between the gentlemen referred to, it was suggested that the Philharmonic Society might well change or extend its plans so as to merge its second concert for the season into a grand Musical Festival, which should form a part of the Queen's Jubilee Celebration. The suggestion was approved, and the officers of the Philharmonic Society gave it their support. At the next meeting of the Society the scheme was brought before the members, when it was formally decided to undertake a Jubilee Musical Festival, at which Haydn's "The Creation," and Handel's "Samson," should be given with the best soloists and orchestra obtainable. A call for a Jubilee Chorus was immediately issued, and the response was of such a character as to show that the Jubilee Festival idea had met with the approval of the public generally ; and within four weeks the chorus membership roll was closed with a total of 425 active members. Mr. F. H. Torrington, who had been selected as the Society's conductor for the season, with Mr. J. E. P. Aldous, of Hamilton, as his assistant, was unanimously chosen as conductor for the Festival, accepted the appointment, and entered immediately upon the work of rehearsal, in which he has been admirably supported by an enthusiastic chorus and orchestra. In view of the extra expense involved in the extension of its

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plans, the Philharmonic Society resolved to make a call upon the public for subscriptions to a guarantee fund, and met with a most gratifying response. Various working committees, upon which leading citizens cheerfully consented to serve, were appointed, and the Society properly organized for Festival work.

It was decided to include in the Festival programme a matinee performance by a children's chorus, at which solo artists were to appear, the concert to be free to the public. The Board of Education gave the required permission, so that under the direction of the Internal Management Committee of the Board, Mr. Wm. Bell, chairman, Mr. James Johnson, teacher of music in the schools, was able to prepare the music for the occasion. The Board also provided the necessary music books for the children. The children of the separate schools were trained by the Sisters.

The citizens of Hamilton finally matured plans for a Queen's Jubilee Celebration to cover two days and evenings, on June 21 and 22, 1887, and the Philharmonic Society's concerts were made the musical feature of the celebration; and the Executive of the Society, together with the Chairmen of the various Celebration Committees, became the Committee on Festival Concerts. The Parks and Crystal Palace Committee of the City Council, Ald. Kavanagh, chairman, gave permission for the use and fitting up of the Crystal Palace for concert purposes, and the committee to whom the City Council had entrusted the apportionment of the amount appropriated for Jubilee Celebration purposes, agreed to set aside \$500, to be expended in building a stage in the Palace for the children's matinee chorus, the stage to be left in position for use at the evening concerts. The Philharmonic Society having thus obtained a guarantee fund, a magnificent hall in which to give the concerts, and the co-operation of citizens and performers, proceeded at once to make arrangements to carry the Musical Festival enterprise to a successful issue.

In the selection of Soloists the Society has done itself credit. The artists are of continental reputation. Some of them are known in Canada as singers of the first rank, and others are vouched for by competent authority as being worthy to take part in a grand Jubilee Festival.

The Festival Grand Chorus, numbering more than 400 voices, includes the pick of the trained vocalists of the city. The chorus has been rehearsing diligently, both in sections and the mass, for some weeks.

The Grand Orchestra, numbering 60 performers, has been made up of the best players of the city of Hamilton, re-enforced by the ablest talent from Buffalo, Toronto, London, Guelph and other places.

The *venue* of the Festival—the Crystal Palace having been especially fitted up for the occasion—is the only place in the city in which vast choruses and audiences which will be gathered together at these concerts, could be accommodated. It is believed that its acoustic properties will be excellent, and the seating accommodation will be ample and satisfactory; the shape of the building allowing a good view of the stage for a very large audience.

A special attraction of the Festival will be the singing of the Children's Jubilee Chorus, in which upwards of 1000 voices, selected from among the pupils of the Public and Separate schools and trained by Mr. James Johnson and the Sisters, will take part. The children will sing the National and Patriotic songs of all nations, under the direction of Mr. James Johnson, and will be assisted by solo artists and instrumentalists. This patriotic feature, in which the praises of our Queen and country will be set forth, must particularly commend itself to the public at this Queen's Jubilee season.

The managers of the Festival Concerts have selected for performance two of the greatest works ever penned. "The Creation" and "Samson" are so dissimilar in character that the most diverse tastes will, of a certainty, meet with something to win approval. These two great works will employ all the combined forces, solo, choral and instrumental. They are religious in character, and for this no apology is necessary, for it is well understood that it has been the religious spirit which has inspired the grandest works of the great masters. The Philharmonic Society, in deciding to have oratorio at two of the Festival Concerts, felt assured that it would thus afford the best opportunities for the effective employment of the admirable material placed at the disposal of the Conductor.



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• THE • SOLO • SINGERS •



MRS GERTRUDE LUTHER



C.J. BUSHNELL



D.M. BABCOCK



PRESIDENT
C.S. CHITTENDEN

Howell, Lith. Co., Middletown, Del.

• THE • SOLO • SINGERS •



MISS LOUISE ELLIOTT



MISS ALMA DELL MARTIN



DIRECTOR
JAMES JOHNSON.



WILLIAM COURTNEY



Solo Performers

Soprano

MISS LOUISE ELLIOTT, BOSTON, MASS.
MRS. GERTRUDE LUTHER, BUFFALO.

Contralto

MISS ALMA DELL MARTIN, NEW YORK,
MRS. G. VALLANCE, HAMILTON.

Tenor

MR. WM. COURTNEY, NEW YORK.
MR. E. ALEXANDER, HAMILTON.

Bass

MR. D. M. BABCOCK, BOSTON.

Baritone

MR. C. J. BUSHNELL, NEW YORK.

Trumpet

MR. WM. PEEL, HAMILTON.

Festival Chorus

425 VOICES.

Children's Jubilee Chorus

1000 VOICES.

Festival Orchestra

60 PERFORMERS.

F. H. TORRINGTON, *Musical Director.*

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The Conductors

F. H. TORRINGTON

Frederic Herbert Torrington, conductor of the Festival oratorios, was born at Dudley, Worcestershire, England, Oct. 20, 1837. He commenced playing the violin at seven years of age, and studied piano, violin, organ and harmony under competent instructors at Birmingham. Mr. Torrington subsequently removed to Kidderminster, where he was articled for four years to Mr. James Fitzgerald, organist of St. George's and St. Mary's Churches, and was instructed in piano, organ, and the management of choirs. In 1857 he was appointed organist of Great St. James' Street Methodist Church, Montreal, and remained there twelve years, becoming the founder of several vocal societies and an amateur orchestra. Subsequently Mr. Torrington accepted the position of organist at King's Chapel, Boston, and held it four years, during which period he was one of the regular solo organists at the Music Hall, one of the first violins in the Harvard Symphony Orchestra, a teacher of the piano at the New England Conservatory of Music, and conductor of six vocal societies. In 1873 he went to Toronto, and was appointed organist and choir-master of the Metropolitan Church, and conductor of the Philharmonic Society. In June, 1886, a Musical Festival of the first order was held at Toronto, and much of the success of the festival, musically and financially, was due to the enthusiasm, ability and unceasing exertions of Mr. Torrington, who was the originator of the enterprise. In 1883 Mr. Torrington was appointed conductor of the Hamilton Choral (now the Philharmonic) Society, and has since retained the position. He is a born leader of men, and his sound musicianship, practical acquaintance with the resources of the modern orchestra and the possibilities of choral work, combined with great skill as a conductor, entitle him to a place in the front rank of musical directors of the day.

JAMES JOHNSON

James Johnson, Conductor of the Grand Jubilee Festival Children's Chorus, was born at Coldstream, Berwick, Scotland, Feb. 9,

1849. At the age of ten years he commenced the study of music in Woolwich, England, under Prof. Joseph Proundman, Conductor of Tonic Sol-fa choirs, of London, and Serjt.-Major Smith, of the Royal Artillery Band, Woolwich. Mr. Johnson came to Canada in 1869, and the year following was appointed Precentor of Knox Church, Guelph, and subsequently occupied a similar position in Ingersoll. In 1877 the School Board of the city of Hamilton, with their usual enterprise, determined to secure the services of a competent teacher and leader of music for the Public schools and Collegiate Institute, and Mr. Johnson was selected from among many applicants. He has filled the position with great satisfaction to the Board and honor to himself for ten years. He is also Precentor of Knox Church, of Hamilton, and one of the examiners for certificates of the Tonic Sol-fa College, London, England,



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The Solo Singers

MISS LOUISE ELLIOTT was born in the historical town of Red Bluff, California. At an unusually early age she developed remarkable musical talent,—insomuch that when three years old she made her debut at an amateur concert in her native town, which excited great interest among all lovers of music present. Her parents, however, thought it wiser to withdraw her for a while from the public gaze, and she was placed in school, where her talents were duly fostered. She was graduated from this school at seventeen and went immediately to Boston. She there attended the "Artists' course" of the New England Conservatory of Music and took her degree with honor. Immediately on graduation Miss Elliott returned to San Francisco, where she soon occupied the first position as a soprano vocalist. Tiring of so small a field she went next to New York and studied under Mdme. Fursch-Madi, after which she settled in Boston, making oratorio her special work. She has since sung throughout the United States and Canada with much success. Miss Elliott's recent trip in the South, in which she sang oratorio, was more than usually successful.

MRS. GERTRUDE LUTHER was born at Nyack, on the Hudson, and comes of a family traditionally musical. Her voice had early attracted the attention of her friends and teachers, and several years of her life were devoted to its cultivation, under some of the most famous Italian and German instructors. Her debut was at the Academy of Music, New York, and was most brilliant and successful, the singer winning the approbation of the public and press simultaneously. She has a powerful and rich soprano voice, and has an excellent method. Her recent performances in Hamilton, Toronto and Buffalo, have won for her a high reputation as an interpreter of oratorio. Her singing of the aria, "Let the Bright Seraphim," from "Samson," created a genuine sensation in both Hamilton and Toronto.

MISS ALMA DELL MARTIN was born in Newark, N. J., and after graduation from school in that city, went to New York and began the study of vocal music. Her instructor was P. A. Rivarde, one of the best known vocal teachers, and while under his care Miss Martin was selected as contralto of the Fifth Avenue Cathedral out of over one

hundred voices tried for the position. She remained there three years, during which time she made a trip through the West with Madame Julie Rive-King, and sang in many of the principal cities. She is now at the "Church of the Incarnation," New York City. Miss Martin is probably best known by her work in oratorio, in which she excels. Her voice is a contralto of exquisite quality.

MR. WILLIAM COURTNEY was born in Monmouthshire, England. He early manifested a great love for music, and possessed a high soprano voice of great purity and fulness, which made his services often called for as a chorister boy. His voice changing into a beautiful tenor, he, in 1869, went to London, where he placed himself under the care of Mr. Bodda, husband of Louisa Pyne. He made such rapid progress that in the ensuing winter he was engaged by Madame Pyne as first tenor during her tour in Scotland and the English Provinces. Returning to London, he sang for some time in concerts and oratorios and afterwards in the opera, having been engaged for two seasons at the English Opera, Crystal Palace. In 1878 Mr. Courtney met and married Madame Louise Gage, an American vocalist, and soon after proceeded with her to Italy, where he studied a year under Vannucini, at Florence. He then came to this country and soon became well known. He has filled various festival engagements in Boston, Pittsburgh and New York, under Dr. Damrosch, and sung in "Messiah," "Judas Maccabæus," "Solomon," "Last Judgment," "Mount of Olives," and other oratorios at the Handel and Haydn Society's concerts in Boston. He has also sung in oratorio and other engagements in the principal cities of the country. He is a successful teacher of singing.

MR. D. M. BABCOCK was born at Corinth, Vermont. He was taught the rudiments of music by his father, and studied voice culture and oratorio in Boston. Mr. Babcock graduated from Harvard University in the class of 1877, and made his debut on the concert stage in the season of 1877-78. He has sung in oratorios in all the large cities east of the Mississippi, including New York, Chicago, Cincinnati, Baltimore, Boston, Philadelphia, Toronto and Hamilton. He has been a leading basso of the National (American) Opera Co. during the past season, and is already engaged for the great festival at Worcester, Mass., in September next. Mr. Babcock's singing of the part of "Harapha" in "Samson," when that oratorio was given by the Hamilton Philharmonic Society, created a genuine sensation, and he became at once a great favorite. Subsequent performances here and in Toronto have placed him in the front rank of bassos in the estimation of the Canadian musical public.

The Solo Singers.

Mr. C. J. BUSHNELL is a pupil of Mr. F. E. Bristol, one of the most successful vocal teachers in New York. Mr. Bushnell is a native of New Haven, Conn., but for the past seven years has been the baritone of Calvary Baptist Church (Dr. McArthur's), West 57th Street, New York. He is the soloist of the celebrated Musurgia Society, the rival of the Mendelssohn Glee Club, and although he is only about thirty years of age, he has made a most enviable reputation as a singer, and has taken rank with vocalists who have been public favorites for years.

President Chittenden

Dr. Chittenden was born in 1825, at Shelburne, Vt., and removed to Hamilton in 1849, where he has since resided. He has always identified himself with the musical interests of the city, taking an active and prominent part, both as singer, player and official, in connection with the various performances of oratorio that have been given here. He was made President of the Hamilton Philharmonic Society at the last annual meeting, having previously filled the office of Vice-President.



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FIRST CONCERT

Tuesday Afternoon, June 21



PROGRAMME

GOD SAVE THE QUEEN

RULE BRITANNIA, Arranged by Geo. Oakey
THE HARP THAT ONCE, Old Irish Melody

YE BANKS AND BRAES, Harm. by W. N. Smith
MARCH OF THE MEN OF HARLECH, Welsh Air
THE WATCH BY THE RHINE, C. Wilhelm

MARSEILLAISE HYMN, Rouget de Lisle
PARTANT POUR LA SYRIE, Queen Hortense

AUSTRIAN HYMN, J. Haydn
THE MIGHTY NORSEMAN, Norse National Song
RUSSIAN NATIONAL HYMN, Alexis Lvoff

STAR SPANGLED BANNER, J. S. Smith
MAY GOD PRESERVE THEE, CANADA, R. S. Ambrose
HOME, SWEET HOME, Sir H. R. Bishop

Performers:

CHORUS OF 1000 CHILDREN FROM THE CITY SCHOOLS.

JAMES JOHNSON, Conductor.

SOLO ARTISTS AND INSTRUMENTALISTS.

SECOND CONCERT

Tuesday Evening, June 21



The Creation

By J. HAYDN

Principals:

MISS LOUISE ELLIOTT, (Boston),	Soprano
MR. WM. COURTNEY, (New York),	Tenor
MR. D. M. BABCOCK, (Boston),	Bass

FESTIVAL CHORUS AND ORCHESTRA.

The Solo Contralto part of the final number will be sung by
MRS. GEO. VALLANCE.

MRS. GERT
MISS ALMA
MR. WM. C.
MR. D. M.
MR. C. J.
MR. E. ALE

THIRD CONCERT

Wednesday Evening, June 22



Samson

AN ORATORIO

COMPOSED BY

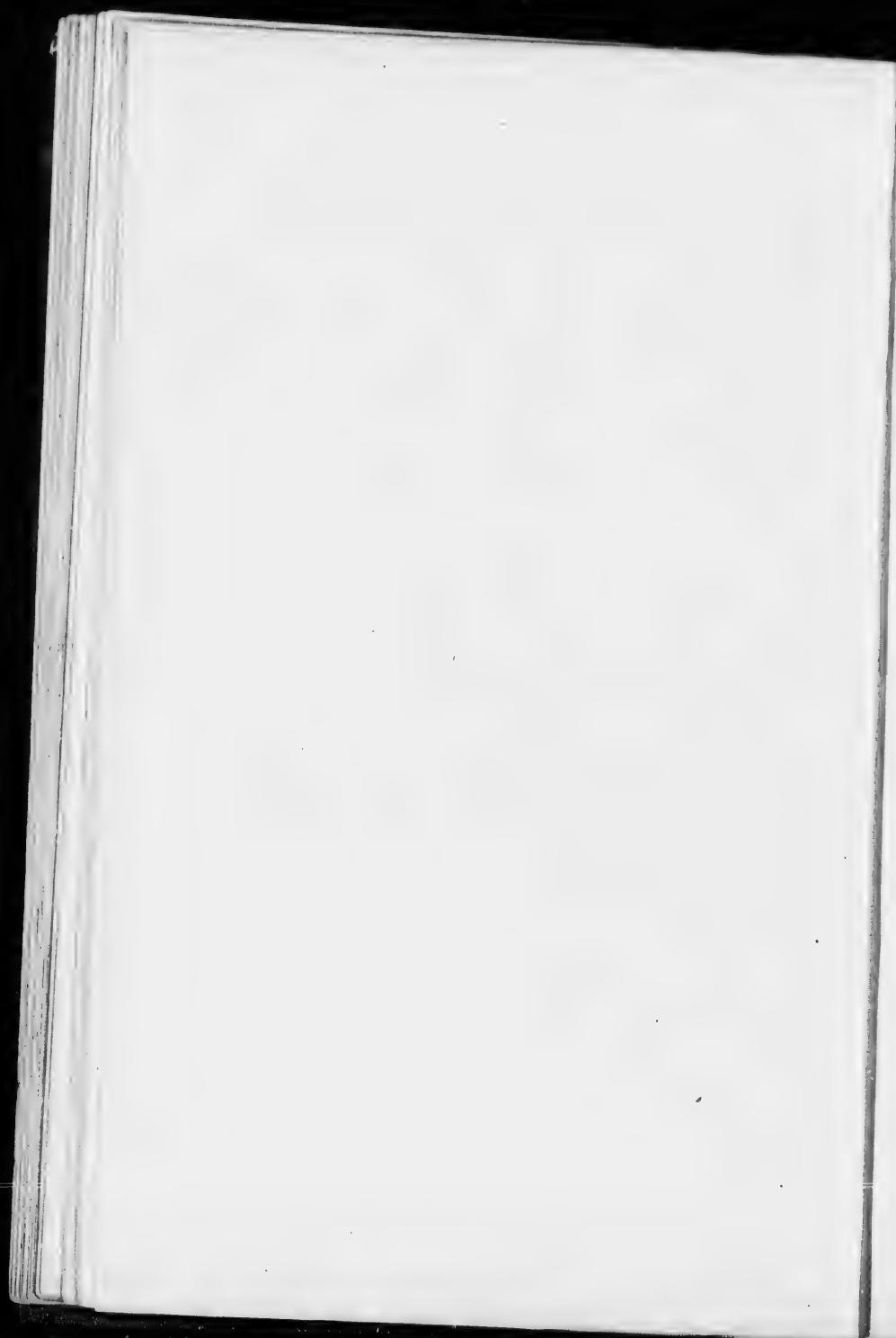
GEORGE FREDERIC HANDEL.

Principals:

Soprano	MRS. GERTRUDE LUTHER, (Buffalo),	Soprano
Tenor	MISS ALMA DELL MARTIN, (New York),	Contralto
Bass	MR. WM. COURTNEY, (New York),	Tenor
	MR. D. M. BABCOCK, (Boston),	Bass
	MR. C. J. BUSHNELL, (New York),	Baritone
	MR. E. ALEXANDER, (Hamilton),	Tenor

Trumpet—MR. WM. PEEL.

FESTIVAL CHORUS AND ORCHESTRA.



DESCRIPTIVE PROGRAMME

• WITH NOTES •

J. Haydn

Francis Joseph Haydn was born in 1732 at Rohrau, a small town near Vienna. His father was a wheelwright and parish sexton. When quite young, Haydn, who had early manifested a great love and capacity for music, was taken to Hamburg, where his father's cousin instructed the lad in music. He afterwards studied singing and other branches of music with Reuter, chapel master at St. Stephen's Cathedral, Vienna, and subsequently received instruction from the Italian master Porpora. His taste and knowledge of composition were formed upon the rules and examples which he could collect from the different musicians with whom he associated, and by means of assiduous private study of such text books as he was able to procure. Haydn for years endured the pangs of poverty, which were aggravated by domestic troubles, but at length, upon entering the family of Prince Esterhazy, a patron who was immensely rich and passionately fond of music, he was placed in good circumstances, and for a period of more than thirty years devoted himself to study and composition. In symphony he is regarded by some as very great: in sacred music he discovered a new path, capable of criticism, but which has given him rank among the first masters. Haydn was gay, humorous and agreeable. His greatest happiness was study; he worked incessantly, but with difficulty, for his taste was not easily satisfied. In 1795, then sixty-three years of age, Haydn undertook his great work of "The Creation," laboring at it for years, and replying to those who would seek to hasten him in the work, "I am long about it, for I wish it to last long." At the close of the year 1798 the oratorio was finished, and on March 19, 1799, was performed for the first time in a room of the Schwartzenburg Palace. The enthusiasm, delight and applause expressed at this first performance were very great. Haydn himself led the orchestra. "The Creation" met with rapid success, and German journals hailed it as the work of a great genius. Two years later Haydn composed "The Seasons," and thus practically finished a marvellously industrious musical career. He died on May 31, 1809, aged seventy-seven years and two months.

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The Oratorio

THE CREATION

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Three of the seven archangels, who, according to Jewish and Christian tradition, are the especially appointed messengers of Heaven—Raphael, who accompanied Tobias on his journey to Rages, who is described by Milton as the "sociable spirit," and the "familiar spirit," and whose name signifies the "godly healer;" Uriel, the angel of light, and regent of the sun, of whom St. John says in the Revelations, "and I saw an angel standing in the sun," who is also mentioned in the second book of Esdras, and whose name signifies "the godly light;" and Gabriel, the chief of the angelic guard placed about Paradise, who revealed to the Virgin Mary the incarnation of our Saviour, who showed Daniel the vision of four monarchies and the seventy weeks, and whose name signifies "the godly power"—these three blessed spirits alternately relate the resolution of chaos, and the creation of inanimate nature, comprised in the works of the first four days; they celebrate each act of omnipotence in songs of rejoicing, in which they are joined by the heavenly host.

In the introduction it has been the aim of the composer to present "the Beginning." The earth is void and formless, and "darkness," the only existence that has yet a name, is on the surface of the "deep," the incomprehensible abyss of eternity and infinity. The fragmentary character of the phraseology, the extreme complexity of the harmonic combinations, and the transiency and abruptness of the modulations, are the means by which this inorganic state is depicted. After the long sustained unison of the whole orchestra, and a continuance of remarkable progressions, is presented the only melodious phrase in the piece. The archangel Raphael is now introduced to tell the state of chaos, and its being called into order. The popular point of the imitation of light by the sudden introduction of the extreme power of the vocal and instrumental orchestra in the succeeding chorus will be noticed. In the air and chorus, "Now vanish," the regent of the sun exults in the creation of light, the dispersion of darkness and in the overthrow of the contending angels; and his hymn is swelled by the voices of the holy spirits. The graceful fluency of the two principal themes, that upon the words, "Now vanish, etc., and that upon the words, "A new created, etc.," is an example of spontaneous happy production. In the recit., "And God made, etc., Raphael, in the character of Healer, relates the further organization of the crudities of chaos, when Gabriel and the joyous throng of the citizens of Heaven, beholding in amazement the wonder-work, pour forth their song of praise. The air with chorus introduced by this recitative is clear by reason of its simplicity, hence its effect is bright and exhilarating. In the recit., "And God said, let the waters, etc.," and the air, "Rolling in Foaming Billows," the description of the progress of order is again assigned to Raphael; and in the recit., "And God said, let the earth," to Gabriel, the guardian of Paradise, is assigned the description of its external beauties. Then follows the well-known and delightful air, "With Verdure Clad," of which Haydn himself is said to have been particularly fond. Uriel now relates the proclamation of the third day, and the recitative is followed by the animated chorus, "Awake the Harp," in which occurs a most brilliant free fugue. In the recit., "And God said, let there be lights," the spirit of light describes how that ethereal essence was collected from the "cloudy tabernacle" of its sojournment into its imperial home, the sun. In the following number the imitation of the sunrise and the stealing softness of the moonlight claim attention. The concluding chorus of the first part, "The Heavens are telling," which this recitative introduces, is the most popular piece in the oratorio, and the most popular vocal composition of Haydn. The broad character of its most appreciable melody, relieved and brightened in its effect by the episodical phrases for the three solo voices, is what chiefly induces the universal esteem in which it is held, and the brilliant and indeed powerful effect of the Coda confirms and dignifies the impression this ever favourite tune creates.

In part the second the three archangels relate the creation of animate nature, concluding with the production of man, comprised in the works of the fifth and

sixth days ; and joined by the celestial choir they continue their hymns of thanks and praise. After the opening recitative occurs the air, "On Mighty Pens," the interest of which is owing to the successful imitations of the songs of the birds that the words describe. Following recitatives in which the creation of monster creatures, and the celebration of the new wonders by the archangels are described, a charming terzetto for solo voices is introduced. The allegro commencing at the words, "The Lord is great," to which this leads is known for its florid passages and brilliant character. The alternation and mixture of the chorus with the solo voices, gives an animated effect to the whole. The development of animal life progresses towards its latest stage, and Raphael describes the different manifestations of its perfections in the brute creation, still supposed to be in the primeval state of peace. The splendid bass air, "Now Heaven in Fullest Glory Shone," is a broad and simple piece of vocal writing. The last act of creation, the ultimate perfecting of physical development, and its endowment with the godly faculty of reason, is related by Uriel. The song, "In Native Worth," is admirable for clearness and simplicity. Then follows the recitative declaring the Divine approval of the Almighty work of the production out of chaos of our beautiful world, the chorus of glorification, "Achieved is the glorious work," with its beautiful and animated coda, concludes with appropriate vigor a highly spirited movement.

The third division of the work is a representation of primeval bliss; the infancy of nature before the age of passion had dawned upon the world. A new character is introduced into the music which greatly distinguishes this third part from the preceding portion of the oratorio; it is not with angels but with man that we have now to sympathize. The orchestral prelude is one of the most ideal passages in the work. The recitative describes the inhabitants of Eden; and the blissful pair in the duet, with chorus, "By Thee with Bliss," praise the Creator; the number is continued in a charming allegretto, "Of Stars the fairest," and concludes with a chorus beginning at the words, "Hail, bounteous Lord." The duet between Adam and Eve, "Graceful Consort," expresses a state of passionless love and genial, cordial, social affection. The singular rhythm, perfectly regular, yet completely unfamiliar, of the opening melody, stamps it with a character that is beautiful as unique, and the graces of the duet as a whole are so obvious as to strike all willing ears. Another recitative introduces the final chorus, in which the world of spirits, joined by Man, as yet pure as a spirit, pour forth their everlasting praises of that Eternal Power, which lives, and works, and is, in all things; the universal principle, the omnipresent soul. A few bars of stately introduction, proclaiming the majesty of the theme, are succeeded by a fugue of a free character, in which Haydn seems to be especially at his ease. The solo voices are introduced in the course of the movement. A gigantic point of harmony of a character such as is found in "The Heavens are telling," and "The Lord is Great," is found in this chorus, consisting of a long, sustained note for all the voices on the word "last," in the phrase, "His praise shall last," while the string instruments indicate the harmony in a passage of unisons. Such passages establish the fellowship of our composer with the greatest masters of the art. From this passage we are brought back to the original key of the movement, and the chorus concludes with that unrestrained gladness which is the most eminent characteristic of the oratorio.



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THE CREATION

Part the First

INTRODUCTION.—REPRESENTATION OF CHAOS.

RECIT.—*Raphael*.—MR. BABCOCK.

In the beginning, God created the heaven and the earth ; and the earth was without form, and void ; and darkness was upon the face of the deep.

CHORUS.

And the Spirit of God moved upon the face of the waters : and God said, Let there be light, and there was light.

RECIT.—*Uriel*.—MR. COURTNEY.

And God saw the light that it was good ; and God divided the light from the darkness.

AIR.

Now vanish, before the holy beams,
The gloomy shades of ancient night ;
The first of days appears.
Now Chaos ends, and order fair prevails :
Affrighted fled hell spirits black in throngs ;
Down they sink in the deep abyss
To endless night.

CHORUS.

Despairing, cursing rage attends their rapid fall ;
A new created world springs up at God’s command.

RECIT.—*Raphael*.

And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament. And it was so.

Now furious storms tempestuous rage ;
As chaff, by the winds are impelled the clouds ;
By heaven’s fire the sky is inflamed ;
And awful thunders are rolling on high ;
Now from the floods in steams ascend reviving showers of rain,
The dreary wasteful hail, the light and flaky snow.

AIR.—*Gabriel*.—MISS ELLIOTT.

The marvellous work behold amaz’d
The glorious hierarchy of heaven ;
And to th’ ethereal vaults resound
The praise of God and of the second day.

The Creation.

CHORUS.

And to th' ethereal vaults resound
The praise of God and of the second day.

RECIT.—*Raphael.*

And God said, Let the waters under the heavens be gathered together unto one place, and let the dry land appear ; and it was so. And God called the dry land earth, and the gathering of waters called He seas ; and God saw that it was good.

AIR.

Rolling in foaming billows
Uplifted, roars the boisterous sea.
Mountains and rocks now emerge,
Their tops into the clouds ascend.
Through the open plains outstretching wide,
In serpent error rivers flow.
Softly purling glides on
Through silent vales the limpid brook.

RECIT.—*Gabriel.*

And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit-tree yielding fruit after his kind, whose seed is in itself, upon the earth. And it was so.

AIR.

With verdure clad the fields appear,
Delightful to the ravish'd sense ;
By flowers sweet and gay
Enhanced is the charming sight.
Here fragrant herbs their odors shed ;
Here shoots the healing plant ;
With copious fruit the expanded boughs are hung ;
In leafy arches twine the shady groves ;
O'er lofty hills majestic forests wave.

RECIT.—*Uriel.*

And the heavenly host proclaimed the third day, praising God, and saying,—

CHORUS.

Awake the harp, the lyre awake,
And let your joyful song resound,
Rejoice in the Lord, the mighty God ;
For He both heaven and earth
Has cloth'd in stately dress.

RECIT.—*Uriel.*

And God said, Let there be lights in the firmament of heaven, to divide the day from the night, and to give light upon the earth ; and let them be for signs and for seasons, and for days and for years. He made the stars also.

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RECIT.—(*Accompanied.*)

In splendor bright is rising now the sun,
And darts his rays ; a joyful, happy spouse,
A giant proud and glad
To run his measured course.
With softer beams and milder light,
Steps on the silver moon through silent night ;
The space immense of th' azure sky,
In numerous hosts of radiant orbs adorns.
The sons of God announced the fourth day,
In song divine, proclaiming thus His power :—

CHORUS.

The heavens are telling the glory of God,
The wonder of His work displays the firmament.

TRIO.—MISS ELLIOTT, MR. COURTNEY AND MR. BABCOCK.

To day that is coming speaks it the day,
The night that is gone to following night.

CHORUS.

The heavens are telling the glory of God,
The wonder of His work displays the firmament.

TRIO.

In all the lands resounds the word,
Never unperceived, ever understood.
The heavens are telling the glory of God,
The wonder of His work displays the firmament.

Part the Second

RECIT.—*Gabriel.*

And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.

AIR.

On mighty pens "plifited soars
The eagle aloft, and cleaves the air
In swiftest flight to the blazing sun.
His welcome bids to morn the merry lark.
And cooing calls the tender dove his mate.
From every bush and grove resound
The nightingale's delightful notes ;
No grief affected yet her breast,
Nor to a mournful tale were tun'd
Her soft enchanting lays.

RECIT.—*Raphael.*

And God created great whales, and every living creature that moveth ; and God blessed them, saying, Be fruitful all, and multiply.

Ye winged tribes, be multiplied,
And sing in every tree; multiply,
Ye finny tribes, and fill each watery deep;
Be fruitful, grow, and multiply,
And in your God and Lord rejoice.

And the angels struck their immortal harps, and the wonders of
the fifth day sung.

TRIO.

Gabriel.

Most beautiful appear, with verdure young adorn'd,
The gently sloping hills; their narrow sinuous veins
Distil, in crystal drops, the fountain, fresh and bright.

Uriel.

In lofty circles play, and hover in the air,
The cheerful host of birds; and in the flying whirl ||
The glittering plumes are dyed as rainbows by the sun.

Raphael.

See flashing through the wet in thronged swarms
The fish on thousand ways around;
Upheaved from the deep, the immense leviathan
Sports on the foaming wave.

Gabriel, Uriel, Raphael.
How many are Thy works, O God!
Who may their numbers tell?

TRIO AND CHORUS.

The Lord is great, and great His might.
His glory lasts for ever and for evermore.

RECIT.—*Raphael.*

And God said, Let the earth bring forth the living creature after
his kind; cattle, and creeping thing, and beast of the earth after
his kind.

Straight opening her fertile womb,
The earth obey'd the word,
And teem'd creatures numberless,
In perfect forms and fully grown.

Cheerful, roaring, stands the tawny lion.
With sudden leap

The flexible tiger appears. The nimble stag
Bears up his branching head. With flying mane,
And fiery look, impatient neighs the noble steed.
The cattle, in herds, already seek their food
On fields and meadows green.

And o'er the ground, as plants, are spread
The fleecy, meek, and bleating flocks.
Unnumber'd as the sands, in swarms arose
The host of insects. In long dimension
Creeps, with sinuous trace, the worm.

AIR.

Now heaven in fullest glory shone ;
Earth smil'd in all her rich attire ;
The room of air with fowl is fill'd ;
The water swell'd by shoals of fish ;
By heavy beasts the ground is trod ;
But all the work was not complete ;
There wanted yet that wond'rous being,
That, grateful, should God's power admire,
With heart and voice His goodness praise.

RECIT.—*Uriel.*

And God created man in His own image, in the image of God
created He him ; male and female created He them.

He breathed into his nostrils the breath of life, and man became a
living soul.

AIR.

In native worth and honor clad,
With beauty, courage, strength adorn'd,
Erect, with front serene, he stands
A man, the lord and king of nature all.
His large and arched brow sublime,
Of wisdom deep declares the seat ;
And in his eyes with brightness shines
The soul, the breath and image of his God.
With fondness leans upon his breast
The partner for him form'd,
A woman, fair and graceful spouse.
Her softly smiling virgin looks,
Of flowery spring the mirror,
Bespeak him love, and joy, and bliss.

RECIT.—*Raphael.*

And God saw everything that He had made, and behold it was
very good; and the heavenly choir, in song divine, thus closed the
sixth day :—

CHORUS.

Achieved is the glorious work ;
The Lord beholds it, and is pleas'd.
In lofty strains let us rejoice,
Our song let be the praise of God.

TRIO.

Gabriel and Uriel.

On Thee each living soul awaits ;
From Thee, O Lord, all seek their food.
Thou openest Thy hand,
And fillest all with good.

Raphael.

But when Thy face, O Lord, is hid,
With sudden terror they are struck ;
Thou tak'st their breath away,
They vanish into dust.

Gabriel, Uriel, and Raphael.

Thou sendest forth Thy breath again,
And life with vigour fresh returns ;
Revived earth unfolds new strength
And new delights.

CHORUS.

Achieved is the glorious work ;
Our song let be the praise of God.
Glory to His Name for ever,
He sole on high exalted reigns.

Hallelujah.

Part the Third

INTRODUCTION.—MORNING.

RECIT.—*Uriel.*

In rosy mantle appears, by music sweet awak'd,
The morning, young and fair ;
From heaven's angelic choir
Pure harmony descends on ravish'd earth,
Behold the blissful pair,
Where hand in hand they go ; their glowing looks
Express the thanks that swell their grateful hearts.
A louder praise of God their lips
Shall utter soon ; then let our voices ring
United with their song.

DUET.—*Adam and Eve.*

By Thee with bliss, O bounteous Lord,
The heaven and earth are stor'd.
This world so great, so wonderful,
Thy mighty hand has fram'd.

CHORUS.

For ever blessed be His power,
His Name be ever magnified.

Adam.

Of stars the fairest, pledge of day,
That crown'st the smiling morn ;
And thou, bright sun, that cheer'st the world,
Thou eye and soul of all ;

CHORUS.

Proclaim in your extended course,
Th' almighty power and praise of God.

Eve.

And th ^o that rul'st the silent night,
And all ye starry host,
Everywhere spread wide His praise
In choral songs about.

Adam.

Ye mighty elements, by His pow'r
Your ceaseless changes make ;
Ye dusky mists and dewy steams
That rise and fall through th' air ;

CHORUS.

Resound the praise of God our Lord :
Great His Name and great His might !

Eve.

Ye purling fountains, tune his praise ;
And wave your tops, ye pines :
Ye plants, exhale ; ye flowers, breathe,
To Him your balmy scent.

Adam.

Ye that on mountains stately tread,
And ye that lowly creep ;
Ye birds that sing at heaven's gate,
And ye that swim the stream :

Eve and Adam.

Ye creatures all, extol the Lord ;

CHORUS.

Ye creatures all, extol the Lord ;
Him celebrate, Him magnify.

Eve and Adam.

Ye valleys, hills, and shady woods,
Made vocal by our song ;
From morn to eve you shall repeat
Our grateful hymns of praise.

CHORUS.

Hail! bounteous Lord ! Almighty, hail !
Thy word call'd forth this wond'rous frame ;
The heavens and earth Thy power adore ;
We praise Thee now and evermore.

RECIT.—*Adam.*

Our duty we have now perform'd,
In offering up to God our thanks.
Now follow me, dear partner of my life,
Thy guide I'll be ; and every step
Pours new delights into our breasts,

The Creation.

Show wonders everywhere,
Then mayst thou feel and know the high degree
Of bliss the Lord allotted us,
And with devoted heart His bounty celebrate.
Come; follow me, thy guide I'll be.

Eve.

Oh thou, for whom I am ! my help, my shield,
My all, thy will is law to me ;
So God our Lord ordains, and from obedience
Grows my pride and happiness.

DUET.*Adam.*

Graceful consort, at thy side
Softly fly the golden hours ;
Every moment brings new rapture,
Every care is lull'd to rest.

Eve.

Spouse adored, at thy side
Purest joys o'erflow the heart :
Life and all I have is thine,
My reward thy love shall be.

Both.

The dew-dropping morn, O how she quickens all !
The coolness of ev'n, O how she all restores !
How grateful is of fruits the savour sweet !
How pleasing is of fragrant bloom the smell !
But, without thee, what is to me
The morning dew, the breath of ev'n,
The savoury fruit, the fragrant bloom.
With thee is every joy enhanced,
With thee delight is ever new,
With thee is life incessant bliss,
Thine, thine it all shall be.

RECIT.—*Uriel.*

O happy pair ! and happy still might be,
If not misled by false conceit,
Ye strive at more than granted is,
And more desire to know ye should.

CHORUS.

Sing the Lord, ye voices all ;
Magnify His Name through all creation,
Celebrate His power and glory,
Let His Name resound on high.
Jehovah's praise for ever shall endure.—Amen.

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G. F. Handel

George Frederic Handel, the son of an eminent physician of Halle, Duchy of Magdeburg, Lower Saxony, was born Feb. 23, 1685. He manifested at seven years of age such an irrepressible love for music that his father placed him under a master, and when but nine years old Handel began to study composition, having attained considerable proficiency as an organist. He resided for a time at Hamburg, afterward going to Italy, in the meantime devoting himself to the production of operas. Toward the close of the year 1710 Handel first went to London, and decided to remain rather than to return to Hanover. In London Handel was not only a composer of operas, but also became acting manager of an opera house, and then his troubles began. They terminated in a species of persecution which drove him from the operatic stage. The first few years thereafter the profit from his oratorios was not sufficient to indemnify his losses, and he went to Ireland, where "The Messiah" was performed for the benefit of the city prison, and was most successful. On his return to England in 1742 Handel had relinquished all thoughts of opposing the manager of the opera, and former enmities began to subside, so that when he recommenced his oratorios the Lent following he found a general disposition in the public to countenance and support him. "Samson" was the first oratorio he performed that year, which was not only much applauded by crowded houses in the Capital, but was soon disseminated in single songs throughout the Kingdom, and has ever been in greater favor than any of his works, with the exception of "The Messiah." Late in life he was afflicted with blindness. He died in London, April 14, 1759. Beethoven did not hesitate to call Handel the greatest composer that ever lived. Handel possessed an inexhaustible fund of melody, of the richest and noblest character, an almost unparalleled power of musical expression; an unlimited command of all the resources of contrapuntal and fugal science; a power of wielding huge masses of tone with the most perfect ease and felicity. But perhaps his leading characteristic was the grandeur, majesty, and sublimity of his conceptions. In the dramatic oratorios he reached a height whereon he stands alone.

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The Oratorio

SAMSON

The leading character in the oratorio is blind Samson, who is a captive in the hands of the Philistines. The festivities of the Philistines are described in the stirring chorus, "Awake, the Trumpet's Lofty Sound," and the beautiful soprano air, "Ye men of Gaza." In a series of characteristic Handelian recitatives, Samson bemoans his loss of sight, his despairing soul uttering its agony in the marvellously touching air, "Total Eclipse," which number has become known and admired wherever music holds sway. Samson is visited by Manoah, his father, and his friends, who join in bewailing his degradation. Samson, acknowledging the justice of his punishment, in the recit. and aria, "Why Does the God of Israel Sleep?" predicts that the Philistines' deity Dagon will not be allowed to triumph over the God of Israel, and the Israelites, in the fugal chorus, "Then Shall They Know," supplement his prophecy. Samson, however, declares his hopes are gone and that his life is drawing to a close, whereupon his friends, in one of the grandest choruses in the work, "Then Round About the Starry Throne," recount the joy and peace that his spirit will realize in the eternal world.

The second part of the work begins with a dialogue between Samson and Micah, which is succeeded by a lovely air for contralto, "Return, Return, O God of Hosts," leading into a chorus, "To Dust His Glory They would Tread," the solo dominating the chorus, closing with a peculiarly effective phrase, "and number him among the dead," sung pianissimo. Then ensues a scene between Samson and his wife, Dalila. She entreats him to return home with her, and in the air and chorus, "My Faith and Truth," which is a most plaintive theme, Samson is entreated to hear the voice of love. Samson scorns Dalila, and in a passionate duet, "Traitor to Love," mutual recriminations are indulged in and they separate. In a very solemn chorus, "To Man God's Universal Law," Samson's friends assert the subjection of the wife to the husband, and the episode closes. Harapha, a giant, now appears, and in a taunting recitative boasts to Samson of his might. Samson dares him to combat, but in the famous bass aria, "Honor and Arms," the giant declares, "Though I could end thee at a blow, poor victory to conquer thee." Samson then charges Harapha with cowardice, and in the duet, "Go, Baffled Coward," the men defy each other. Micah proposes as a test of who is supreme God, that Harapha should call upon Dagon to try his power over Samson. Then occurs an extremely touching appeal to Jehovah by the Israelites in the chorus, "Hear, Jacob's God." Harapha calls upon Dagon to arise, and in one of the brightest movements in the work, "To Song and Dance," the Philistines praise their god Dagon, and ask his aid. This number is followed by a majestic allegro movement, in which Dalila and her Virgins, Samson and the Israelites, and Manoah and Harapha, jointly, but in opposition to each other, celebrate the majesty, power and supremacy of their respective deities.

Part III. opens with a dialogue between Samson and Harapha, the latter having been sent by the Philistine Lords to bid Samson attend their festival to exhibit his strength before them. Samson at first refuses. Harapha, in a pompously effective bass aria, "Presuming Slave," warns Samson of the consequences of persisting in his refusal. Samson's friends, perplexed for his safety, call upon God for help, and Samson, persuaded that this was from God, yields and departs. Micah, in a beautiful air, "The Holy One of Israel Be Thy Guide," and his friends, in the following chorus, cheering him on. Old Manoah returns to tell his friends his hopes of

obtaining Samson's release. The Priests of Dagon are heard to celebrate the praises of their idol for subduing their foe. Micah and Manoah hear the shouts of joy, and Manoah, exhibiting paternal solicitude for Samson, sings,

" How willing my parental love
The weight to share of filial care."

This air is composed of themes of great beauty and pathos, and the number admirably expresses the father's emotion, and love for Samson. An appalling, loud and confused noise is now heard, which effect is indicated by a short symphony for the orchestra, succeeded by a chorus, "Hear us, our God," in which the wailings and cries of the Philistines for help are heard. An Israelitish messenger arrives in breathless haste, and relates to the relations and friends of Samson the fearful news of his having pulled down the Philistine temple and buried his enemies and himself in its ruins. Micah and the Israelites, in the solo, "Ye Sons of Israel," and chorus, "Weep, Israel, Weep," lament Samson's fall, and a Dead March is heard, and his body approaches on the way to the tomb. Manoah and the Israelites perform the funeral rites, and the oratorio ends with the invocation, "Let the Bright Seraphim," a magnificent solo for soprano, with trumpet obligato, and the majestic chorus, "Let Their Celestial Concerts All Unite."

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SAMSON

PERSONS REPRESENTED :

SAMSON.	ISRAELITISH WOMAN.
MICAH, his friend.	PRIESTS OF DAGON.
MANOAH, his father.	VIRGINS, attendant on Dalila.
DALILA, his wife.	ISRAELITES, friends of Samson.
HARAPHA, a Giant of Gath.	ISRAELITISH VIRGINS.
ISRAELITISH MESSENGER.	PHILISTINES.

Part the First

OVERTURE.

SCENE.—BEFORE THE PRISON IN GAZA.

SAMSON BLIND AND IN CHAINS. ATTENDANT LEADING HIM.

RECITATIVE.

SAMSON.—This day, a solemn feast to Dagon held relieves me from my task of servile toil ; unwillingly their superstition yields this rest, to breathe heav'n's air, fresh blowing, pure, and sweet.

ENTER A TROUP OF THE PRIESTS AND WORSHIPPERS OF DAGON,
CELEBRATING HIS FESTIVAL.

CHORUS.

PRIESTS, ETC.—Awake the trumpet's lofty sound ; the joyful sacred festival comes round, when Dagon, king of all the earth is crown'd.

AIR.

PHILISTINE WOMAN.—Ye men of Gaza, hither bring the merry pipe and pleasing string, the solemn hymn, and cheerful song ; be Dagon praised by every tongue.

CHORUS.

Awake the trumpet's lofty sound ; the joyful sacred festival comes round, when Dagon, king of all the earth is crown'd.

RECITATIVE.

SAMSON.—Why by an Angel was my birth foretold, if I must die betray'd, and captiv'd thus, the scorn and gaze of foes ? O cruel

thought, my griefs find no redress ; they inward prey, like gangren'd wounds, immedicable grown.

MICAH.—Matchless in might ! once Israel's glory, now her grief ! we come (thy friends well known) to visit thee.

SAMSON.—Welcome, my friends !

MICAH.—Which shall we first bewail, thy bondage or lost sight ?

SAMSON.—Oh, loss of sight ! of thee I most complain. Oh, worse than beggary, old age, or chains ! My very soul in real darkness dwells !

AIR.

Total eclipse ! no sun, no moon, all dark amidst the blaze of noon ! O glorious light ! no cheering ray to glad my eyes with welcome day ! Why thus depriv'd thy prime decree ? Sun, moon and stars are dark to me.

CHORUS.

ISRAELITES.—O first-created beam, and thou, great word, let there be light ! and light was over all ; One heav'ly blaze shone round this earthly ball to thy dark servant life by light afford.

MANOAH.—Brethren and men of Dan, say where's my son Samson, fond Israel's boast ? Inform my age.

MICAH.—As signal now in low dejected state, as in the height of pow'r : see where he lies.

RECITATIVE (accompained).

MANOAH.—The good we wish for oster proves our bane ; I prayed for children and I gained a son, and such a son as all men hailed me happy ; but who'd be now a father in my stead ? The blessing drew a scorpion's tail behind : this plant, select and sacred, for awhile the miracle of men, was in an hour ensnar'd, assaulted, overcome, led bound, his foes' derision, captive, poor and blind.

AIR.

Thy glorious deeds inspir'd my tongue, whilst airs of joy from thence did flow ; to sorrows now I tune my song, and set my harp to notes of woe.

RECITATIVE (accompained).

SAMSON.—Justly these evils have befall'n thy son. Sole author I, sole cause. My grief for this forbid mine eyes to close, or thoughts to rest ; but now the strife shall end ; me overthrown, Dagon presumes to enter lists with God ; who thus provok'd will not connive, but rouse His fury soon, and His great name assert. Dagon shall stoop, ere long be quite despoil'd of all these boasted trophies won on me.

AIR.

Why does the God of Israel sleep ? Arise with dreadful sound, with clouds encompass'd round, then shall the heathen hear Thy thunder deep. The tempest of Thy wrath now raise, in whirlwinds them pursue, full fraught with vengeance due, till shame and trouble all Thy foes shall seize.

CHORUS.

ISRAELITES.—Then shall they know that He, whose name Jehovah is, alone o'er all the earth, but One, was ever the Most High, and still the same.

RECITATIVE.

MANOAH.—For thee, my dearest son—must thou meanwhile lie, thus neglected, in this loathsome plight.

SAMSON.—It should be so. Why should I live? Soon shall these orbs to double darkness yield. My genial spirits droop, my hopes are fled; Nature in me seems weary of herself; my race of glory run, and race of shame, death, invoked oft, shall end my pains, and lay me gently down with them that rest.

CHORUS.

ISRAELITES.—Then round about the starry throne of Him who ever rules alone, your heavenly guided soul shall climb; of all this earthly grossness quit, with glory crowned for ever sit, and triumph over Death, and thee, O time!

Part the Second

SCENE.—THE SAME.

SAMSON, MICAH AND ISRAELITES.

RECITATIVE.

SAMSON.—My evils hopeless are, one pray'r remains, a speedy death to close my miseries.

MICAH.—Relieve Thy champion, image of Thy strength, and turn his labors to a peaceful end.

AIR.

Return, O God of Hosts! behold Thy servant in distress, his mighty grieves redress, nor by the heathen be they told.

CHORUS.

ISRAELITES.—To dust his glory they would tread, and number him amongst the dead.

RECITATIVE.

MICAH.—But who is this, that so bedeck'd and gay, comes this way sailing like a stately ship? 'Tis Dalila, thy wife.

SAMSON.—My wife? my traitress! let her not come near me.

DALILA.—With doubtful feet, and wav'ring resolution, I come, O Samson, dreading thy displeasure; but conjugal affection led me on, prevailing over fear and timorous doubt. Glad if in aught my help or love could serve to expiate my rash, unthought misdeed.

AIR.

My faith and truth, O Samson, prove; but hear me, hear the voice of love; with love no mortal can be cloyed, all happiness is love enjoyed.

CHORUS.

VIRGINS.—Her faith and truth, O Samson, prove; but hear her, hear the voice of love.

RECITATIVE.

SAMSON.—Ne'er think of that, I know thy warbling charms, thy trains, thy wiles, and fair enchanted cup. Their force is nulled. Where once I have been caught, I shun the snare. These chains, this prisonhouse, I count the house of liberty to thine.

DUET.

DALILA.—Traitor to love, I'll sue no more for pardon scorned, your threats give o'er.

SAMSON.—Traitoress to love, I'll hear no more the charmer's voice, your arts give o'er.

[*EXEUNT DALILA AND VIRGINS.*]

RECITATIVE.

SAMSON.—Favour'd of heaven is he who finds one true; how rarely found!—his way to peace is smooth.

CHORUS.

ISRAELITES.—To man God's universal law gave power to keep his wife in awe; thus shall his life be ne'er dismay'd, by female usurpation sway'd.

RECITATIVE.

MICAH.—No words of peace, no voice enchanting fear, a rougher tongue expect,—
HARAPHA, I know him by his stride and haughty look.

[*ENTER HARAPHA AND PHILISTINES.*]

HARAPHA.—I come not, Samson, to condole thy chance; I am of Gath, men call me Harapha; thou know'st me now; of thy prodigious might much have I heard, incredible to me! In this displeas'd, that never in the field we met, to try each other's deeds of strength! I'd see if thy appearance answers loud report.

SAMSON.—The way to know, were not to see, but taste.

HARAPHA.—Ha! dost thou then already single me? I thought that labour and thy chains had tamed thee. Had fortune brought me to that field of death, where thou wrought'st wonders with an ass' jaw, I'd left thy carcase where the ass lay dead.

SAMSON.—Boast not of what thou wouldst have done, but do.

HARAPHA.—The honour certain to have won from thee I lose, prevented by thy eyes put out; to combat with a blind man I disdain.

AIR.

Honour and arms scorn such a foe, tho' I could end thee at a blow, poor victory to conquer thee, or glory in thy overthrow; vanquish a slave that is half slain! So mean a triumph I disdain.

SAMSON.—Cam'st thou for this, vain boaster? yet take heed; my

heels are fettered, but my hands are free. Thou bulk of spirit void, I once again, blind, and in chains, provoke thee to the fight.

HARAPHA.—O Dagon ! can I hear this insolence, to me unused, not rendering instant death.

DUET.

SAMSON.—Go, baffled coward, go, lest vengeance lay thee low ; in safety fly my wrath with speed.

HARAPHA.—Presume not on thy God, who under foot has trod, thy strength and thee, at greatest need.

RECITATIVE.

MICAH.—Here lies the proof ;—if Dagon be thy god, with high devotion invoke his aid. His glory is concerned ; let him dissolve those magic spells that gave our hero strength ; then know whose god is God ; Dagon of mortal make, or that Great One whom Abram's sons adore.

CHORUS.

ISRAELITES.—Hear, Jacob's God, Jehovah, hear ! O save us, prostrate at Thy throne ! Israel depends on Thee alone ; save us, and show that Thou art near.

RECITATIVE.

HARAPHA.—Dagon, arise, attend thy sacred feast ; thy honour calls, this day admits no rest.

CHORUS.

PHILISTINES.—To song and dance we give the day, which shows thy universal sway. Protect us by thy mighty hand, and sweep this race from out the land.

CHORUS.

ISRAELITES AND PHILISTINES.—Fixed in his everlasting seat, Jehovah } rules the world in state. His thunder roars, heaven Great Dagon } shakes, and earth's aghast. The stars, with deep amaze, remain in steadfast gaze ; { Jehovah Great Dagon } is of Gods the first and last.

Part the Third

SCENE.—THE SAME.

SAMSON, MICAH AND ISRAELITES.

RECITATIVE.

MICAH.—More trouble is behind ; for Harapha comes on a main, speed in his steps and look.

SAMSON.—I fear him not, nor all his giant brood.

[ENTER HARAPHA.]

HARAPHA.—Samson, to thee our lords thus bid me say : " This day to Dagon we do sacrifice with triumph, pomp, and games ; we

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o under foot has trod,

be thy god, with high
nred ; let him dissolve
then know whose god
ne whom Abram's sons

, hear ! O save us,
ee alone ; save us, and

ed feast ; thy honour

the day, which shows
hand, and sweep this

his everlasting seat,
under roars, heaven
ep amaze, remain in
t and last.

s.
na comes on a main,
od.

bid me say : "This
p, and games ; we

know thy strength surpasses human rate ; come, then, and show some public proof, to grace this solemn feast."

SAMSON.—I am an Hebrew, and our law forbids my presence at their vain religious rites.

HARAPHA.—This answer will offend; regard thyself.

SAMSON.—Myself ! my conscience and internal peace ! Am I so broke with servitude, to yield to such absurd commands ? to be their fool, and play before their god ? I will not come.

HARAPHA.—My message, given with speed, brooks no delay.

AIR.

Presuming slave ! to move their wrath : for mercy sue, or vengeance due dooms in one fatal word thy death ; consider, ere it be too to ward th' unerring shaft of fate.

[EXIT.]

RECITATIVE.

MICAH.—Consider, Samson, matters now are strained up to the height, whether to hold or break. He's gone, whose malice may inflame the lords.

SAMSON.—Shall I abuse this consecrated gift of strength, again returning with my hair, by vaunting it in honor to their god, and prostituting holy things to idols ?

MICAH.—How thou wilt here come off surmounts my reach : 'tis heaven alone can save both us and thee.

CHORUS.

ISRAELITES.—With thunder armed, great God, arise : help, Lord, or Israel's champion dies ; to Thy protection this Thy servant take, and save, O save us, for Thy servant's sake.

RECITATIVE.

SAMSON.—Be of good courage ; I begin to feel some secret impulse, which doth bid me go.

MICAH.—In time thou hast resolved, again he comes.

[ENTER HARAPHA.]

HARAPHA.—Samson, this second message send our lords : "Haste thee at once, or we shall engines find to move thee, though thou wert a solid rock."

SAMSON.—Vain were their art if tried ; I yield to go.

[EXIT HARAPHA.]

MICAH.—So mayst thou act as serves His glory best.

SAMSON.—Let but that Spirit (which first rushed on me in the camp of Dan) inspire me at my need : then shall I make Jehovah's glory known : their idol gods shall from His presence fly, scattered like sheep before the God of Hosts.

AIR.

Thus when the sun in's watery bed, all curtained with a cloudy red, pillows his chin upon an orient wave ; the wandering shadows, ghastly pale, all troop to their infernal jail, each fettered ghost slips to his several grave.

[EXIT, LED BY HIS ATTENDANT.]

RECITATIVE.

MICAH.—With might endued above the sons of men, swift as the lightning glance his errand execute, and spread his name among the heathen round.

AIR AND CHORUS.

MICAH AND ISRAELITES.—The Holy One of Israel be thy guide, the angel of thy birth stand by thy side ; to fame immortal go, Heaven bids thee strike the blow : the Holy one of Israel is thy guide.

RECITATIVE.

MICAH.—Old Manoah, with youthful steps, makes haste to find his son, or bring us some glad news.

[ENTER MANOAH.]

MANOAH.—I come, my brethren, not to seek my son, who at the feast doth play before the lords ; but give you part with me, what hopes I have to work his liberty.

AIR AND CHORUS

PHILISTINES.—Great Dagon has subdued our foe, and brought their boasted hero low ; sound out his power in notes divine, praise him with mirth, high cheer and wine.

RECITATIVE.

MANOAH.—What noise of joy was that, it tore the sky.

MICAH.—They shout and sing to see their dreaded foe, now captive, blind, delighting with his strength.

MANOAH.—Could my inheritance but ransom him, without my patrimony, having him, the richest of my tribe.

MICAH.—Sons care to nurse their parents in old age ; but you, your son.

AIR.

MANOAH.—How willing my paternal love the weight to share of filial care, and part of sorrow's burden prove ! Tho' wandering in the shades of night, whilst I have eyes, he wants no light.

RECITATIVE.

MICAH.—Your hopes of his delivery seem not vain, in which all Israel's friends participate.

MANOAH.—I know your friendly minds, and—

[A SYMPHONY OF HORROR AND CONFUSION.]
Heaven, what noise ! Horribly loud, unlike the former shout.

CHORUS.

PHILISTINES (*at a little distance*).—Hear us, our God ! O hear our cry ! Death ! ruin ! fallen ! no help is nigh ! O mercy, heav'n, we sink, we die !

[ENTER AN ISRAELITISH MESSENGER.]

MESSENGER.—Where shall I run, or which way fly the thoughts of this most horrid sight ? O countrymen, you're in this sad event too much concerned.

of men, swift as the
his name among the

Israel be thy guide,
immortal go, Heaven
s thy guide.

akes haste to find his

my son, who at the
with me, what hopes

er foe, and brought
notes divine, praise

the sky.
ded foe, now cap-
him, without my
old age ; but you,

weight to share of
wandering in the

vain, in which all

AND CONFUSION.]
former shout.

God ! O hear
ercy, heav'n, we

ly the thoughts
is sad event too

MICAH.—The accident was loud, we long to know from whence.

MESSENGER.—Let me recover breath ; it will burst forth.

MANOAH.—Suspense in news is torture ; speak it out.

MESSENGER.—Then take the worst in brief. Samson is dead.

MANOAH.—The worst indeed.

MESSENGER.—Unwounded of his enemies he fell, at once he did
destroy, and was destroyed. The edifice (where all were met to see)
upon their heads and on his own he pulled.

MANOAH.—O lastly over strong against thyself ! a dreadful way
thou took'st to thy revenge, glorious, yet dearly bought.

AIR.

MICAH.—Ye sons of Israel, now lament : your spear is broke, your
bow unbent ! Your glory's fled ; amongst the dead great Samson lies;
for ever, ever closed his eyes.

CHORUS.

ISRAELITES.—Weep, Israel, weep a louder strain ; Samson, your
strength, your hero's slain.

A DEAD MARCH.

ENTER ISRAELITES, WITH THE BODY OF SAMSON.

SOLO AND CHORUS.

MANOAH AND ISRAELITES.—Glorious hero, may thy grave peace
and honour ever have ; after all thy pains and woes, rest eternal, sweet
repose.

ISRAELITISH WOMAN.—The virgins, too shall on their feastful
days, visit his tomb with flowers, and there bewail his lot, unfortunate
in nuptial choice.

VIRGINS.—Bring the laurels, bring the bays, strew his hearse, and
strew the ways.

ISRAELITISH WOMAN.—May every hero fall like thee, thro' sorrow
to felicity.

VIRGINS.—Bring the laurels, bring the bays, strew his hearse, and
strew the ways.

ISRAELITES.—Glorious hero, may thy grave peace and honour ever
have ; after all thy pains and woes, rest eternal, sweet repose.

RECITATIVE.

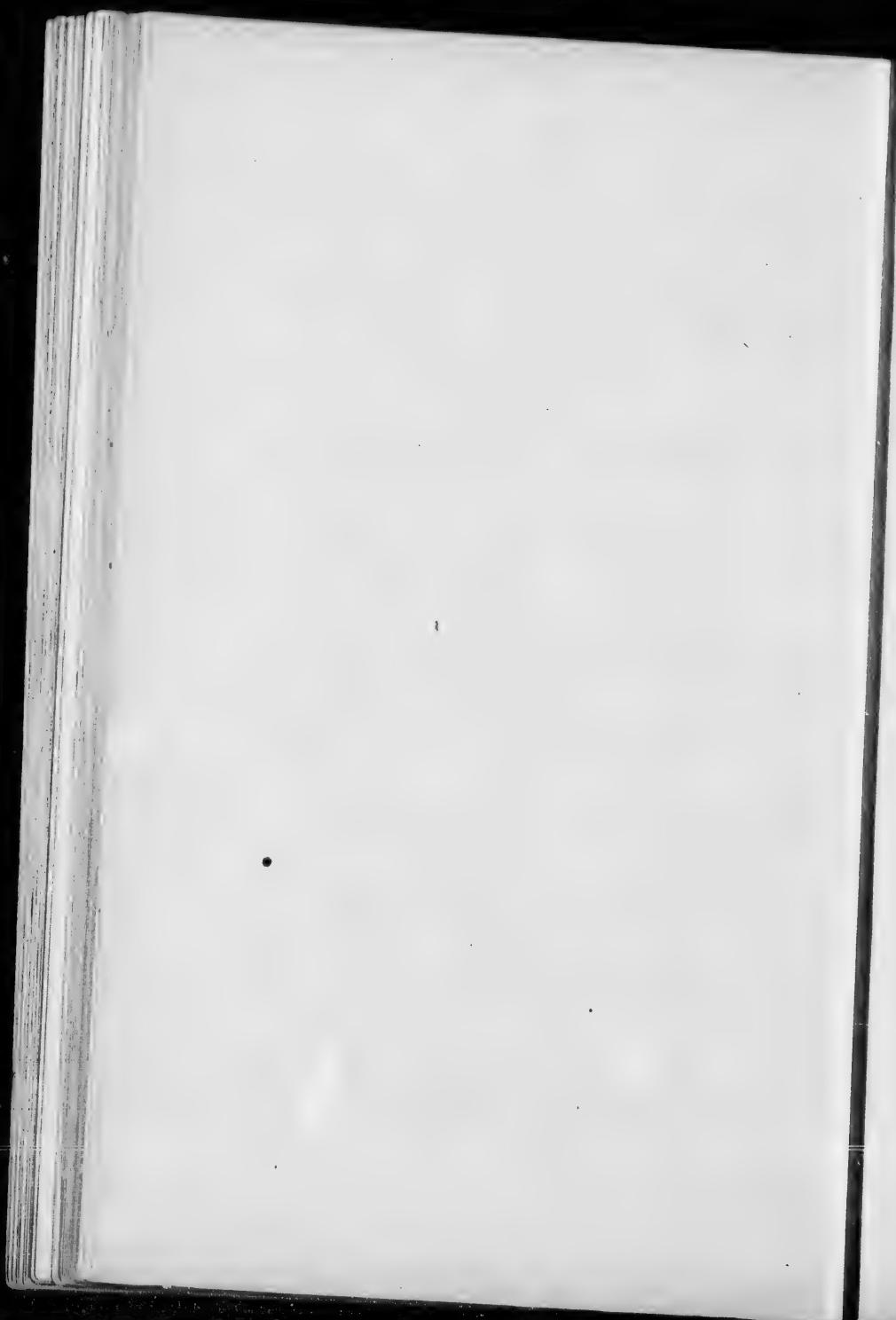
MANOAH.—Come, come ; no time for lamentation now ; no cause
for grief ; Samson like Samson fell, both life and death heroic. To his
foes ruin is left ; to him eternal fame.

AIR.

ISRAELITISH WOMAN.—Let the bright Seraphim in burning row,
their loud uplifted Angel-trumpets blow ; let the Cherubic host, in
tuneful choirs, touch their immortal harps with golden wires.

CHORUS.

ISRAELITES.—Let their celestial concerts all unite, ever to sound
His praise in endless morn of light.



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Bridgwood
Browne

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Bautz, Lottie
Bellhouse
Bews, S. A.
Birkenthal
Black
Bowman
Bradley
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Brown, C.
Brown, E.
Brown, M.
Burnett, L.
Burns, B.
Burns
Burrows
Burrows, B.
Burrows, M.
Buscomb, A.

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Conway, B.

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Gray
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Hutton

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Quinn,

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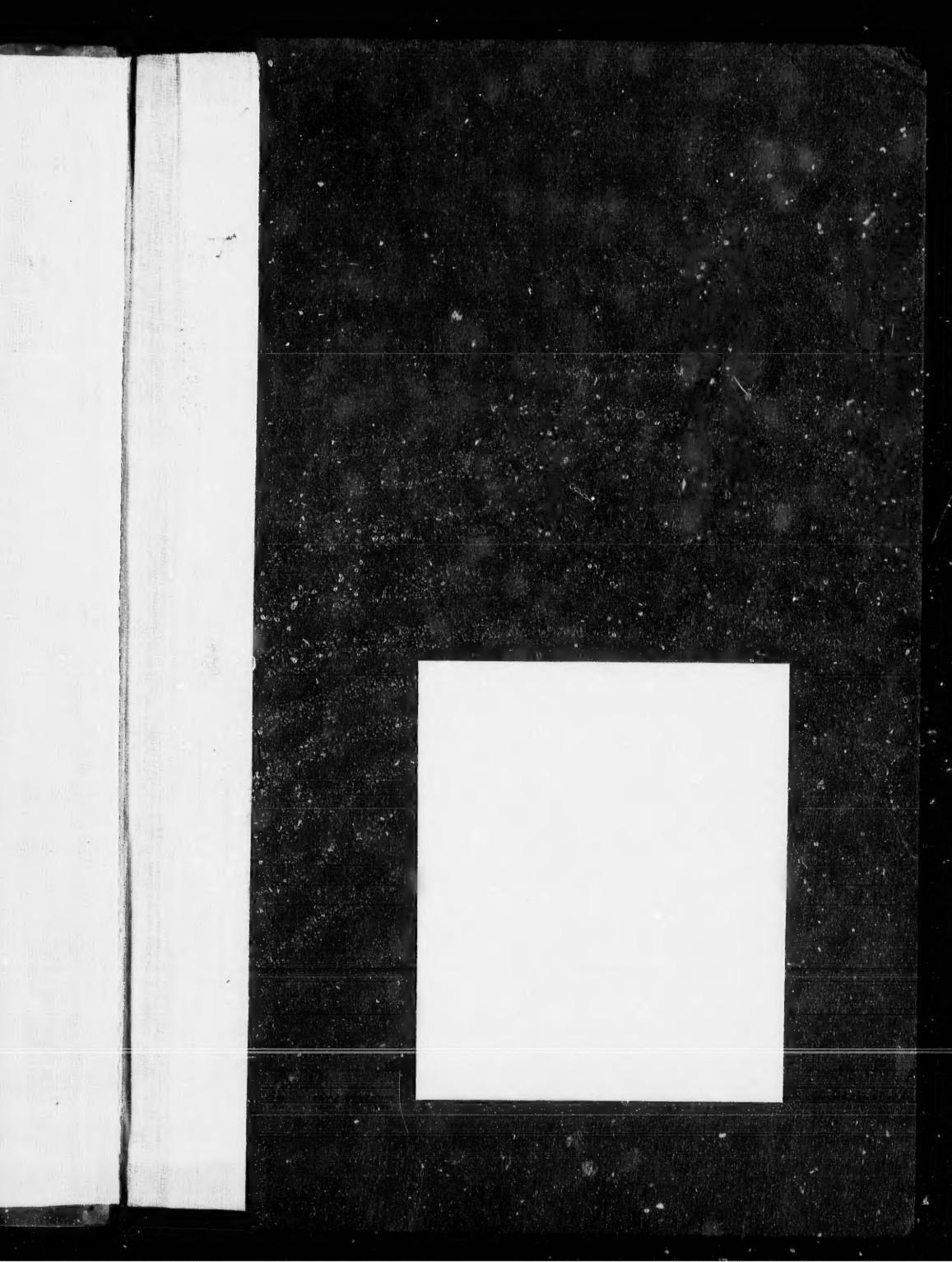
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